

THE
ART INSTITUTE
OF CHICAGO
QUARTERLY

VOLUME LI

NUMBER 3

ANNUAL REPORT 1956-1957



REPORT OF THE PRESIDENT

On behalf of the Board of Trustees I am pleased to report on the Art Institute's operations during the fiscal year 1956-1957, which ended June 30, 1957. For the second consecutive year the generosity of our friends through their annual unrestricted gifts enabled us to end the year's operations with a small surplus.

In these inflationary times this is cheering news indeed, but the most encouraging trend of all is the accelerated growth in the number of these gifts toward the budget, representing an increase of nearly 30 per cent over last year. A decade or so ago only a handful of Chicagoans concerned themselves with the financial problems of the Art Institute. Today literally thousands of our friends, both in and out of the city, are recognizing that the preservation and development of this great institution are their own personal concern as well as in the public interest. This ever broadening participation in the affairs of the Art Institute is its present strength and its future hope.

THE BOARD OF TRUSTEES

Last October the Trustees unanimously elected Robert Allerton as Honorary President to succeed the late Charles H. Worcester. After nearly forty years as a Trustee and twenty-two years as an officer, Mr. Allerton has as wide a knowledge of the Art Institute and has manifested as generous an interest in its affairs as anyone in its history.

We are honored that he has accepted this position, and it is an inspiration to all of us who serve this institution.

Perhaps I am breaking with the long tradition of formality connected with annual reports in general,

Cover: Wood sculpture. Tyrolean, 18th century, possibly representing St. Notburga. Height, 52 inches. The Buckingham Fund.

but I should like to say here a word of appreciation for the devoted men and women who serve with me on the Board of Trustees and for the many more among the Governing Life Members. In long and strenuous voluntary effort as well as in quiet munificence, they go far beyond the legal responsibility vested in them. Their help and cooperation make my job a pleasant one.

Governing Life Membership was strengthened during the year, first by a change in the By-Laws increasing the maximum number from 250 to 300, and also by election of seven Honorary Governing Life Members and 18 Governing Life Members. The following were elected Honorary Governing Life Members:

Richard E. Danielson
Miss Bertha K. Evans
Albert W. Harris
Mrs. Daniel E. Huger
Mrs. Sterling Morton
Mrs. Joseph Regenstein
Philip K. Wrigley

The new Governing Life Members are:

Mrs. James W. Alsdorf
John G. Curtis, Jr.
Winston Elting
James R. Getz
Mrs. Robert Hixon Glore
Charles L. Hardy
Francis H. Hardy
Mr. and Mrs. Stanley G. Harris
William E. Hartmann
Morris I. Kaplan
Charles C. Kerwin
Mrs. Fowler McCormick
Mrs. Donald M. Ryerson
Harold Byron Smith
Frank L. Sulzberger
Mrs. Gustavus F. Swift
Victor K. Zurcher

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Canaletto (Canal, Antonio), 1697-1768, Italian Landscape: Capriccio. Oil on canvas, 19 $\frac{5}{16}$ " x 23". One of the two Canaletto landscapes given to the museum by Mrs. Clive Runnells.

THE WOMAN'S BOARD

We are grateful to the Woman's Board for its active and varied program of service to the Art Institute as described in the detailed report of its President, Mrs. Leigh B. Block.

ANNUAL GIFTS

About ten years ago we were able to operate the Art Institute on a budget of a million dollars a year. Today our operating budget is more than double that amount and more than triple what it was twenty years ago. Thanks to certain gifts and be-

quests, the principal of our endowment funds has increased during that time, but certainly not in proportion to the costs of everything we do and use. The only way a private institution has of overcoming such a potentially corrosive situation is to ask its many friends to share these financial problems year after year. This past year 2,552 of you contributed \$256,352.24 in unrestricted funds toward the budget. To endow such an annual income would require capital gifts and bequests amounting to nearly seven million dollars!

Among the contributors are 114 business firms, and I am especially pleased to report that there are quite a few that had never contributed before.

BEQUESTS AND SPECIAL GIFTS

Each year we are increasingly gratified by the generosity and forethought so evident in the bequests that come to the Art Institute, in most cases from the estates of Members of long standing. A few are magnificent in amount, but a growing number of smaller bequests indicates that more and more of our friends of moderate means are also planning to provide for the Art Institute in their wills.

Last fall we learned that Mrs. Marjorie R. Newman, a Life Member since 1923, had left the Art Institute an unrestricted bequest estimated at about \$100,000, representing twenty per cent of the residue of her estate. Miss Abby L. Tallmadge of Evanston established in her will a trust estimated to be in excess of \$100,000 from which her cousin is to receive a life income before the principal comes to the Art Institute. Miss Tallmadge's death last October terminated a similar trust established 17 years ago by the will of her brother, Thomas E. Tallmadge, a Governing Life Member. Mr. Tallmadge provided a life income for his sister from a farsighted bequest in trust which grew from \$25,000 in 1940 to \$91,219.82 when the trust principal came to the Art Institute this year.

Roy C. Griswold, a Life Member since 1930, established a testamentary trust in which his widow has a life interest. His will directed that when the trust is terminated, the Art Institute will receive a share of the principal now estimated at \$42,225. Miss Jessie Lacey, a retired teacher in the School, left the Art Institute an unrestricted bequest estimated at about \$6,000, representing one-fifth of her estate. Mrs. Howard R. Stone, a Life Member, left an unrestricted bequest of \$5,000. Paul Fako, an alumnus of the School and a Life Member since 1948, left the balance of a testamentary trust amounting to \$5,350.81 to establish an unrestricted endowment fund to be known as the Paul Rako Fund, using his professional name, as he requested.

Mrs. Herbert F. Goldstein, a Life Member since 1927, made an unrestricted bequest of \$1,000, and Miss Minnie Rosenfield left \$1,000 to establish a prize fund, the income to be used for an annual prize in the School Show. An unrestricted bequest of \$500 was received from Burt A. Beck.

Some donors chose to restrict their gifts to a specific use such as purchasing equipment, adding to endowment, providing construction funds, maintaining certain galleries, purchasing art objects and providing scholarships in the School. Again the gifts of Robert Allerton and Arthur T. Galt were among the most helpful, as were the gifts of Mrs. Chauncey McCormick and her sons. One particularly useful gift, from a donor who prefers to remain anonymous, purchased a specially constructed and very sensitive X-ray machine for our Conservation Laboratory.

Shortly before the close of the fiscal year we received the second payment of the Ford Foundation's grant to aid in raising faculty salaries in the School. This payment of \$99,000 brings to a total of \$219,000 the principal of the helpful endowment fund from which only the income can be used for ten years to raise the pay of our teachers.

There was a total of 331 restricted gifts and bequests amounting to \$1,404,239.47 during the year.

RECOGNITION OF DONORS

Perhaps the highest form of recognition the Trustees can bestow on a helpful friend is naming a gallery for him to remind generations of visitors that the Art Institute is truly a heritage from those who in their time have done so much to make sure it will continue to serve others in the future. The new construction and the consequent return to public gallery use of several of our most convenient areas are providing the best opportunity in many years to establish this form of living memorial.

In recognition of the long record of service and generosity of our late President and his family, the large central gallery in the new Oriental Department will be named the Chauncey McCormick Gallery. Immediately to the south, another large gallery will be named in honor of Russell Tyson, who has made such notable gifts to the Oriental collections and also to the funds of the Art Institute. Two of the new galleries will be named Buckingham Galleries to duplicate as nearly as possible the existing memorials to members of the Buckingham family in the present Oriental galleries.

The Print and Drawing Department owes so much of its excellent collections to the generosity of two families that the Trustees have considered it most appropriate to name one of its major galleries in honor of Mrs. Tiffany Blake and her late husband and another in memory of Mr. and Mrs. Potter Palmer.

During the year many donors were elected to the several official classifications indicated:

BENEFACTOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$50,000

Mr. and Mrs. Harry H. Blum
Nathan Cummings
Mrs. Daniel E. Huger
Mr. and Mrs. Arnold H. Maremont
Thomas E. Tallmadge (bequest)

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$25,000 and less than \$50,000

Inland Steel-Ryerson Foundation, Inc.
Mrs. Ethel Edmunds Miles (bequest)
Mr. and Mrs. Joseph R. Shapiro
Mr. and Mrs. Frank H. Woods

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$5,000 and less than \$25,000

I. D. Berg
Mr. and Mrs. Leopold E. Block
Mr. and Mrs. Frederick S. Colburn
Mrs. George G. Cameron
Misses Catharine and Jessie Colvin
Miss Shirley Farr (bequest)
Mrs. Jacob G. Joseph
Mr. and Mrs. Glen A. Lloyd
The Merrill Lynch, Pierce, Fenner & Beane Foundation, Inc.
Claire Swift von der Marwitz
Oscar Mayer Foundation, Inc.
Fowler McCormick
The Peoples Gas Light and Coke Company
Paul Rako (bequest)

Mr. and Mrs. Daniel Saidenberg
Gertrude Llewellyn Stone (bequest)
Mrs. Noah Van Cleef
Robert C. Wheeler Foundation
Mrs. D. Eckhart Williams
Mr. and Mrs. Victor K. Zurcher

Nimba figure. Baga tribe, Africa, French Guinea. Wood: 47 inches high, 13 wide, and 24 deep. The Wentworth Greene Field Fund and the Edward E. Ayer Fund.





Model of the Ferguson Memorial Building, on which construction will soon begin. The architects' conception of the new wing shows its relation to the main building, and suggests possibilities for landscaping and embellishing the court and garden. Photograph by Hedrich-Blessing.

FRIEND OF THE ART INSTITUTE

In recognition of gifts amounting to \$1,000 and less than \$5,000

J. Emil Anderson & Son, Inc.
 Mrs. Mollie Netcher Bragno
 Mr. and Mrs. Walter S. Carr
 Miss Annette Maltby Chapin
 Chicago Art Educators Association
 The Clark-Halladay Memorial Foundation
 Edward J. Dalton Foundation
 Mrs. Charles Strout Davis
 Mr. and Mrs. Gaylord Donnelley
 Mrs. Frances J. Dorman
 Mrs. Herbert E. Fleming
 Mr. and Mrs. Herbert A. Friedlich
 Felix Gehrman
 Mrs. Herbert F. Goldstein (bequest)
 Miss Peggy Guggenheim
 Mrs. William B. Hale
 Peter Hand Brewery Company
 Mr. and Mrs. Homer P. Hargrave
 The Heller Foundation
 Mrs. Charles V. Hickox
 Mr. and Mrs. William O. Hunt
 Miss Florence Ansley Jones

James G. Kellogg
 Mr. and Mrs. John S. Knight
 Mr. and Mrs. Homer J. Livingston
 Mrs. Wagner MacMillan
 Donald R. McLennan, Jr.
 Metro-Goldwyn-Mayer Pictures
 Dr. Herbert L. Michel
 Miller and Company
 Mr. and Mrs. Albert H. Newman
 Mr. and Mrs. Seymour Oppenheimer
 Mr. and Mrs. Walter P. Paepcke
 Mrs. Stuyvesant Peabody
 The Rockefeller Foundation
 Joseph R. Shapiro
 Shaw, Metz & Dolio
 H. B. Snower
 Mr. and Mrs. William M. Spencer
 Sumner Sollitt Company
 Standard Oil Foundation, Inc.
 The Stans Foundation
 Mr. and Mrs. Gardner H. Stern
 Mr. and Mrs. Henry H. Straus
 Mrs. William C. Swartchild, Jr.
 Mrs. Gustavus F. Swift
 Turner Construction Company
 Mr. and Mrs. George B. Young

MEMBERSHIP

The Art Institute has good reason to be proud of the many thousands of friends who have become affiliated with this institution as Members. For one thing, this year the number of Members grew to the highest total since 1929, and we have good reason to believe that the new all-time high will be reached some time this fall. Then, too, we take pride in the fact that for so many, Membership in the Art Institute is not a passive thing involving only the payment of dues.

We like to think of our Members as actual participants in man's never-ending search for truth and beauty. For some, this participation may mean only frequent visits to the galleries and thoughtful contemplation of the great works in our collections. For others, however—and there are increasing numbers of them—the Art Institute means a unique opportunity to enrich their adult lives through lectures, sketch classes, gallery tours, study in our libraries, and an occasional evening in the Goodman Theatre. It is not surprising that so many of these are persons whose means and other circumstances give them a wide choice of ways to spend their time, for in these times of transitory and distorted values it becomes increasingly evident that a richer understanding of art is one of the most rewarding and enduring experiences of a lifetime. The Art Institute offers it to anyone who will take advantage of the opportunity.

Perhaps because of this growing interest in making use of the services available to them, many more of our Members are adding their names to the honor roll of those who make annual gifts in addition to their Membership dues. Although it is significant that our Members' gifts last year accounted for about 72 per cent of the total gifts toward the budget, it is equally important that their gifts stimulate the support of corporations whose gift committees believe in contributing to those institutions whose members and alumni lead the way.

At the end of the fiscal year there were 18,906 Members in all classifications. There were 12,330 Life Members, 6,275 Annual Members, 249 Governing Life Members, 32 Honorary Life Members, and 20 Honorary Governing Life Members.

REHABILITATION PLANS

Last year we were able to report the completion of the new boiler plant as the first step in a long-range program for developing the Art Institute into a still finer institution that can serve you better in every way. This year I am pleased to report that the next two major steps—projects that will bring even more direct benefits—are already in progress. By the end of this year the air space above Blackstone Hall will be transformed into nine new galleries for our great collections of Oriental art, and shortly after this Annual Report is published there will be new elevators to take you to the painting galleries.

By the end of next year the new Ferguson Memorial Building to the northeast corner of the main building will bring about further advantages to you. For one thing, it will include a comfortable lounge for our Members. It will also relocate in one convenient site all of the museum services, and perhaps most important of all, it will return to public use many thousands of square feet of galleries in the main building, now used for offices and workrooms. During the past year several large painting galleries have been renovated, as will others as funds become available.

I am sure you will agree with me that this work has been needed for a long time; in fact, it is the first major improvement to the main building since it was erected 64 years ago. But, like all things that make the Art Institute better for you, it could come about only through the generosity of private citizens and business firms. Perhaps you have had a share in making part of it come true. If you contributed to the Emergency Fund Campaign five years ago, as so many of our Members and other friends did, you will be glad to know that a part of the construction cost of the new Oriental galleries will be paid for by what is left in the campaign fund after the boiler plant and urgent emergency repairs were completed. Additional funds will come from a few major gifts for named galleries in the new area, and we are hopeful that others will establish similar memorials or galleries named for living persons.

I must tell you that legal delays and other complications have raised the cost of construction so that the work already in progress will require about two million dollars more than we now have on hand for that purpose. Until new gifts toward the construction are received, it will be necessary to "borrow" that amount from unrestricted funds now serving as endowment. This means that for the time being, at least, we shall be losing the annual earnings of these funds, or about \$80,000 a year of operating income. It was a risk we have had to take, but it is a risk based on our faith and confidence in the generosity of friends, present and future.

The long-range development program your Trustees are planning for the Art Institute will go far beyond these immediately foreseeable realities. We must, for example, define future needs for still more gallery space, and certainly another of the most desirable objectives to be accomplished as still more millions of dollars come to the Art Institute in the form of gifts and bequests is complete air conditioning of our buildings for the comfort of

our visitors as well as for the preservation of our priceless art. We are confident that when the Art Institute rounds out its first century some twenty-five years from now, its buildings will be truly representative of Chicago's regard for a great museum.

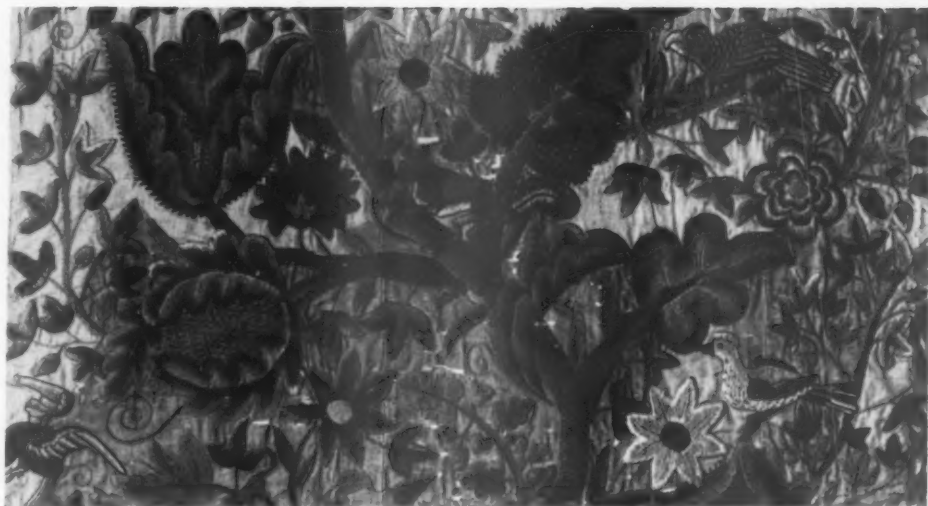
IN APPRECIATION

It has been said of educational and cultural institutions in general that our society owes a debt of gratitude and appreciation to the talented men and women who staff them. For them there are no cost-of-living salary increases and few fringe benefits. There are many on our own staff and faculty, I am sure, who are foregoing greater material rewards in business to go on doing the work they do so well, and from which we all benefit. On behalf of the community as well as the Board of Trustees, I thank the entire staff and faculty for their loyal and capable service.

For the Trustees,
EVERETT D. GRAFF, *President*



Mr. Hajime Kato, Japanese ceramist, demonstrates throwing techniques to a group from the Ceramics Department of the School.



Embroidered wall hanging, detail. English, 17th century. Gift of Mrs. Diego Suarez.

REPORT OF THE PRESIDENT OF THE WOMAN'S BOARD

The enthusiastic interest and loyal support of every member of the Woman's Board made the past year a most rewarding one.

The Art Rental and Sales Gallery, under the capable leadership of Mrs. Roland Smith, reports an amazing increase in business during the first eight months of its fiscal year. There were 170 sales and 485 rentals. These figures represent over one sale and over three rentals for each day the Gallery was open. The efficiency of more than fifty volunteers a month and the valuable suggestions and advice from our committee representing Chicago artists have made this record possible. Important developments in the Gallery's expanding program of bringing works by Chicago artists into homes and offices are: 1) the steadily increasing number of business firms as customers; 2) a growing percentage of out-of-town clientele; and, 3) the greater number of sales realized from rentals.

As a result of the able direction of Mrs. Earl Kribben and through the generosity of Marshall Field and Company, the Christian Dior dinner of

April 8 proved a highly successful project. Not only did it have distinction, but it raised a substantial sum of money with which the Woman's Board will help furnish a large Members' Room in the new Ferguson Memorial Building.

Mrs. Robert McDougal, Jr., who has completed two years of untiring service as Chairman of our Community Associates organization, reports a membership of over 700, representing Winnetka, Oak Park—River Forest, Homewood—Flossmoor, and Hinsdale. The Community Associates, with their varied educational programs for both adults and children at home and in the museum, have made many new friends for the Art Institute. Their co-operation, through exhibits and sales, with the Art Rental and Sales Gallery has proved invaluable; and their financial support, including two scholarships, is deeply appreciated.

On behalf of the Woman's Board, I want to express our thanks to all members of the staff of the Art Institute whose generous help made this year's work possible.

MARY L. BLOCK, *President*

REPORT OF THE DIRECTOR

At the end of last year's report I indicated a few of the difficulties involved in carrying on a full program of activities during rebuilding and rehabilitation. It has been necessary to close a number of galleries, to retire certain collections, to rehouse much of the administrative and curatorial staff, to relocate School class rooms and to engage in many shifts of function and personnel during the reconstruction of Blackstone Hall. All this has been accomplished through the vital cooperation of the staff and the understanding patience of the public. We feel confident that when the new galleries are opened and the Ferguson Memorial Building completed, Chicago will forget the inconveniences of these years and enjoy the increased facilities and larger area for the exhibition of our treasures.

During this year Robert Allerton was elected Honorary President to fill the vacancy created by the death of Charles H. Worcester. Not only has Mr. Allerton been an active Trustee since January 8, 1918, but he has long been one of the most thoughtful and generous donors to the Institute, presenting the Agnes Allerton Wing to house textiles, and giving as well a series of important drawings, historic furniture and modern sculpture. Another of our constant friends, Mrs. Potter Palmer, died this year. With her late husband, a former President of the Institute, Mrs. Palmer presented a magnificent collection of old master prints, the final group of early engravings and etchings coming to the museum at her death. In addition she consistently interested herself in the development of the drawing collection, adding many nineteenth and twentieth century examples, as well as presenting important objects to the Oriental Department. A person of exquisite taste and gracious charm, she will be much missed.

The year was further saddened by the passing of Dr. Maurice Gnesin, for twenty-seven years head of the Goodman Theatre. Dr. Gnesin raised the Goodman Theatre from a confused and struggling department of Theatre Arts into one of the best dramatic schools in the country. At the same time he produced over the years a repertory of plays for Chicago embracing the classics and the moderns

which drew tremendous audiences. Fortunately we have been able to persuade Dr. John Reich, a distinguished stage director and Professor of Dramatic Arts at Columbia University, to become the new head of the Goodman Theatre. A graduate of the University of Vienna and of the Max Reinhardt School of the Theatre, his productions have been singled out for special praise by such critics as Brooks Atkinson and Alfred Frankenstein.

To fill the post of Assistant Director left vacant by the retirement of Charles Fabens Kelley, the Trustees appointed Allan McNab, a man of varied and considerable experience in the arts. Mr. McNab was at once put in charge of the building program where he has functioned with great skill and tact. It is planned to have him take over much of the complicated structure of Institute administration which, with the help of the staff, he is at present reorganizing for greater efficiency and economy. David S. Itkin, for over twenty-eight years Professor of Acting Technique in the Goodman Theatre, retired this year. To Mr. Itkin's credit are many of the most memorable productions of the theatre. Students who worked in his creative classes will long remember his imagination and enthusiasm. Park Phipps, Professor in Advertising and Printing Design in the School for thirty-eight years, is also retiring. Not only has he trained many of the leading commercial artists of the city but has designed publications, posters and printing for many of the Institute's activities. Mrs. Vera Carter, Cashier for twenty-nine years, is likewise retiring. Her efficient and human touch will not soon be forgotten.

SOME OUTSTANDING EXHIBITIONS

A novel exhibition, Louis Sullivan and the Architecture of Free Enterprise, marked the centenary of the great Chicagoan whose "idea" swept the world to become the foundation of modern architecture. Directed by Edgar J. Kaufmann, Jr., with the assistance of John Szarkowski and Daniel Brenner, it employed original bits of Sullivan's decorations, preliminary drawings and sketches, as well as large blown-up photographs and color transparencies.

Generously supported by a group of Chicago architects and builders, it was hailed, nationally, as a tribute to a great original artist and has been shown in several other American cities. Much of the material, it is interesting to note, came from our own Burnham Library which, at the same time, arranged a supplementary showing of manuscripts and memorabilia. Over 47,400 visitors attended.

As an addition to the stimulating 62nd American Exhibition of Painting and Sculpture assembled from all parts of the United States by Frederick A. Sweet, Curator of American Painting and Sculpture, a special exhibit, American Artists Paint the City, was shown at the same time. This exhibit represented the United States section of the Venice Biennale of last summer and was chosen by Mrs. Katharine Kuh, Curator of Modern Painting and Sculpture. At the same time were placed on the walls the reactions of the American and European press to the exhibition in Venice, most of them favorable. Its attendance was approximately 61,938.

In March an extensive exhibition, Midwest Designer-Craftsmen, made up of furniture, glass, ceramics, textiles and metal work and selected from nearly 1,000 entries, was put on view in the East Wing Galleries. Amplifying the exhibit were special showings by Dorothy Liebes, John Paul Miller and Peter Volkous, nationally known craftsmen who served as jurors for the exhibition. Creatively installed by Arthur Carrara, it not only attracted 44,260 visitors but is now being circulated in this country by the Smithsonian Institution.

An experiment in broadening the opportunities for artists of Chicago to show their work to the public was attempted on Navy Pier, made available to the project through the interest of Mayor Daley. This was a vast no-jury exhibition in which the Institute cooperated in making the prizes, usually given in the annual Chicago exhibition, available to all entries and in later showing the prize winners and a selected group from Navy Pier in the museum. Many thought the exhibition too large and too inclusive, but it presented a true cross-section of what is actually going on in the Chicago area, not only through the work of recognized artists who loyally rallied to the generous idea, but through examples by amateurs and students.

In the galleries of the Department of Prints and Drawings were shown two remarkable exhibits. The first was a loan group of nearly 200 prints covering over 400 years of printmaking, lent by museums and public collections in the United States. Organized by the Minneapolis Institute of Arts it displayed, in remarkable quality and rare impressions, some of the vast treasures of American collections. Attendance was 12,670. The second exhibition, called Treasures from the Pierpont Morgan Library, was an extraordinary gesture on the part of this New York institution which celebrated its 50th anniversary by arranging a traveling "museum" of over a hundred of its masterpieces. Manuscripts, incunabula, fine bindings, drawings and literary manuscripts were included, and the showing brought 21,008 into the galleries.

A display of our extensive collection of paintings by Monet, some thirty in number, was one of the most popular exhibits of the year. Hung against freshly conditioned white walls, it dramatized the riches of our Impressionist holdings and helped to restore this great master to public favor from the position to which he had somewhat dropped during the last few decades. Beyond that, it suggested other special showings of our own material, significant now that owners of important pictures are less and less inclined to lend them.

In addition to these larger events, every department during the year arranged a series of smaller loan exhibits, often to rescue objects from its own storages or to borrow and put on view stimulating and unusual material from outside sources.

ADDITIONS TO THE COLLECTIONS

During the last year several paintings of importance were acquired. A monumental Judith, shown in a striking pose and painted with remarkable verisimilitude, is an outstanding example of 16th century Mannerism. The work of the Flemish painter, Jan Sanders van Hemessen, it was bought in Paris for the Wirt D. Walker Collection. A delicately painted Madonna by the earlier Flemish master, Mabuse, is the first purchase for the Charles H. and Mary F. S. Worcester Collection. To strengthen the collection of Baroque paintings of the 17th century,

two imposing Italian works have been added. One is a rich and somber Entombment by Guercino, commissioned for a private chapel in Rome by Prince Colonna (Mead Fund), the other a festive Marriage at Cana by the Bolognese, Giuseppe Maria Crespi (Wirt D. Walker Fund). A pair of sparkling Canalettos, expressing the enchantment of 18th century Venice, are the gift of Mrs. Clive Runnells.

Luminous and vibrant is the late, large canvas by Claude Monet, acquired through the Art Institute Purchase Fund. Painted between 1919 and 1925, this vision of a pool in the artist's garden uses color and light in an explosive way that foretells Expressionism. The portrait of Noah Smith painted by Ralph Earl in 1798, and purchased through the Goodman Fund, is an austere, stark and honest example by this important American painter.

Among twentieth century works acquired during the past twelve months we may single out two pieces of contemporary sculpture: the Great Conference, a large bronze by the Italian, Pietro Consagra, and Two Figures by the British artist, Lynn Chadwick, who won the chief prize in sculpture at last year's Biennale. The first is the gift of Mr. and Mrs. Samuel A. Marx and the second was presented by Claire and Albert Arenberg. A striking bronze by Picasso, Bouquet, comes to the Institute through the generosity of Mr. and Mrs. Victor K. Zurcher. Most welcome to the growing group of important pictures by Picasso in our collection is the Red Armchair given by Mr. and Mrs. Daniel Saidenberg of New York. Painted in 1931, it represents an unusual phase of the Spanish modernist, brilliant in color and pattern and endowed with great interior force. Miss Georgia O'Keeffe continues to add examples to the Alfred Stieglitz Collection. A group of unusual water colors, sketches and drawings by John Marin helps to round out the remarkable collection of Marin water colors already presented. One of Miró's rare early portraits, painted in 1918, and a haunting portrait of old age, Portrait of Ebenstein, by the Expressionist, Kokoschka, have been acquired through the Joseph Winterbotham Fund. The Society for Contemporary American Art gave one of Joseph Albers' drastically simplified compositions, Homage to the Square: Light Passage. Undoubtedly the greatest acquisition of the Depart-

ment of Prints and Drawings is the wonderful silverpoint of the fifteenth century by a master close to Rogier van der Weyden. An addition to the Tiffany and Margaret Blake Collection, it presents with incisive Flemish distinction the profile portrait of a young man. Such drawings are incredibly rare. Its acquisition is but another example of the comprehending generosity of Mrs. Blake who, over the years, has given drawings to the Institute that rank with the greatest in the world.

To the growing collection of English silver Mrs. Stanley Keith has presented a fine caudle cup with cover, dated 1659. The Department of Decorative Arts has further received 140 pieces of oriental export ware of the 18th century from the Helen Woolworth McCann Collection, the gift of the Winfield Foundation. Purchased from the Buckingham Fund are two graceful and unusual carved wood sculptures made in the 18th century in the Tyrol. Nearly life-size and with traces of color still apparent on their faces and hands, they presumably represent two saints, Isadore and Notburga, conceived with a naive ardour and carved in full rococo movement. Mrs. Diego Suarez presented to the Textile section a set of English embroidered wall panels of the Jacobean period.

As Japanese paintings of early date are almost unprocurable it is pleasant to record that an exquisite hand scroll of the 14th century has come to the collection through the Buckingham Fund. Relating episodes in the life of a Buddhist monk, it unrolls the story with that mixture of delicate observation and superb decoration typical of the greatest Japanese art. Through the generosity of Robert Allerton, the clay figure of a Japanese warrior has been added. Hitherto, the museum had no example of this early (4th-5th century A. D.) indigenous Japanese art form.

The newly created Department of Primitive Arts has shown considerable activity. A special committee was named by the President, consisting of James W. Alsdorf, Chairman, and including Mrs. Chauncey Borland, Mrs. Maurice Culberg, Nathan Cummings, Everett McNear, Mrs. Samuel A. Marx, Chester D. Tripp and Raymond Wielgus. Four important Mochica ceramics from Peru have been given by Mr. Cummings; ten pieces of African sculp-

ture are the gift of Raymond Wielgus Product Models, Inc. The first purchase of the Department is a "Nimba" figure in wood from the Baga Tribe in French Guinea, from the Wentworth Greene Field and Edward A. Ayer Funds. A large carved African image, it is full of an enigmatic power.

Of the many gifts received by the Ryerson Library are a group of books, a gift of her children, from the library of Mrs. Potter Palmer, and the Mary Reynolds collection of Surrealist and related material presented by Frank B. Hubachek. Recognized as one of the most interesting art publications of last year is an annotated catalogue of the Mary Reynolds Collection, made possible through the generosity of Mr. Hubachek. Edited by Hugh Edwards, Associate Curator of Prints and Drawings, and attractively designed by Suzette M. Zurcher of the Staff, it has been enthusiastically received by collectors and libraries.

THEATRE AND SCHOOL

During the season of 1956-1957 the Goodman Theatre produced a total of 25 plays. The productions were selected from widely varied periods and playwrights, Shakespeare, William Inge, Lillian Hellman and Oscar Wilde among them. Twelve of these were open to the public: eight in the Members' Series and four in the Children's Theatre. Audiences at the Goodman Theatre totaled 140,598 and 26 students were graduated in June. Throughout the year the Goodman was running to full capacity: in addition to the Day School enrollment of 165, there was a thriving Evening School of 97.

The School of the Art Institute of Chicago, one of the departments seriously affected by the convulsions of reconstruction, graduated 175 students. This year the visiting guest Professor of painting was Edgard Pillet, distinguished Parisian abstractionist, while two guest lecturers, painters Franklin Watkins of Philadelphia and Xavier Gonzalez of New York, conducted seminars for advanced classes. This year the Ford Foundation gave a total of \$219,000 with the stipulation that interest on the gift for a period of ten years be added to teachers' salaries. The total enrollment in the School in all departments was 5,660.

MUSEUM EDUCATION

Several new developments in the Department of Museum Education took place during the year. Work with children received the greatest emphasis. The position of Supervisor of Children's Education was created and Forman Onderdonk brought on the staff. A program to relate more significantly the museum and the public schools resulted in an analysis of curriculum material from the public school system with respect to the museum collections and methods. Institutes were planned for classroom teachers and a most successful project involving 75 teachers from the Evanston School System resulted. To reach teachers in training, the department offered a unit of instruction on the use of the museum to various institutions engaged in teacher training. An extensive study with Girl Scout leaders was undertaken, resulting in the mimeographing of study guides, connected with tours of the museum and merit badge requirements.

The generous action of the Chicago Public School Art Society in giving the Department of Museum Education funds and a station wagon for extension services has augmented this part of the activity. During the past year 118 schools were visited and 339 talks given to over 50,000 children. Some 10,409 children visited the galleries under instruction.

Meanwhile adult education was not scanted. A highly successful program of lectures, gallery talks

Silver caudle cup with cover. English, dated 1659. Gift of Mrs. Stanley Keith.



and study and discussion classes was carried out. Evening lectures reflected the program of major exhibitions and various staff members contributed

Haniwa figure of a warrior. Japanese, 4th-5th century A.D. Clay, height: 36 inches. Gift of Robert Allerton.



talks and lectures on their special field. This resulted in an audience of about 50,000.

TELEVISION

Another experimental year in television has convinced the staff that the difficulties of telecasting art objects and pertinent information are indeed formidable. Miss Elizabeth Gentry was appointed to head the program and among the most successful offerings were an outstanding presentation of the architecture of Louis Sullivan and a series on Chicago artists and their relation to the museum collections. But the mechanical problems involved, not to mention the exorbitant amount of staff time and expense of preparation, have led us to suspend operations in this medium. Perhaps, with the advent of color, the situation will change, but for the immediate future television will be limited to occasional programs publicizing exhibitions or events.

THE CARE OF OUR PAINTINGS

The Institute has long recognized the need of organizing an efficient modernly-equipped conservation studio under the direction of an outstanding expert. We have been fortunate in securing the services of Louis Pomerantz as Conservator. Trained in Europe and America, Mr. Pomerantz has set out promptly to analyze and protect the physical condition of our paintings. An air conditioned studio has been built, equipped with the chief scientific aids for examination and recording while a generous anonymous gift has made possible the purchase of a specially built X-ray unit, an important aid in conservation.

Careful routines have been set up for examination of the collection and treatment of pictures needing attention. Inspection of works going out on loan and loans entering the museum, as well as a searching, careful analysis of the condition of works proposed for purchase, has been undertaken. The collection of paintings in the Institute is of course, irreplaceable, and Mr. Pomerantz' expert and constant application of scientific means will help to guarantee the preservation of Chicago's treasures.

NEW GALLERIES NAMED

During the past year the Trustees have designated several new galleries in honor of outstanding



Peter Blume, 1906– The Rock. Oil on canvas, 1948. Gift of Edgar Kaufmann, Jr.

donors. A gallery in the Department of Prints and Drawings, Gallery 12, has been named for Mr. and Mrs. Tiffany Blake and another, Gallery 13 (also in Department of Prints and Drawings) for Mr. and Mrs. Potter Palmer. When Blackstone Hall is completed, visitors will first enter a large central hall in honor of our late President, Chauncey McCormick, generously endowed by his family. To the right there will be a new gallery designated as the Russell Tyson Gallery in recognition of Mr. Tyson's long services to the Department of Oriental Art, both as Chairman of the Departmental Committee and as a most generous contributor of Oriental objects. It is hoped that the structure of the Oriental

galleries will be finished around the first of next year. Allowing for several months of interior finishing and reinstallation, it is planned to open this entirely transplanted section of the museum by the autumn of 1958.

May I thank, on behalf of the staff, all of our Members and friends for their continuing support and for their gifts of objects and funds to enrich our collections. We appreciate their patience during this period of confusion and inconvenience and assure them that, as far as is possible, vital Institute activities will be maintained.

DANIEL CATTON RICH, *Director*

REPORT OF THE TREASURER

I am pleased to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1957, and to present the condensed statement which follows. Expenses for the year totaled \$2,353,438.46 as compared with income available for the operating budget in the amount of \$2,356,220.53. Despite a substantially higher budget resulting from the same inflationary pressures that are besetting our entire economy, income exceeded expenses again this year.

When a business concern is faced with rising costs, it can and must raise its prices to cover the increase in costs. It is not that simple, however, for a not-for-profit institution which serves the public at little or no cost to most of those who use its services. It can meet its increased costs only when voluntary annual gifts for budget use increase in the same proportion. Your annual con-

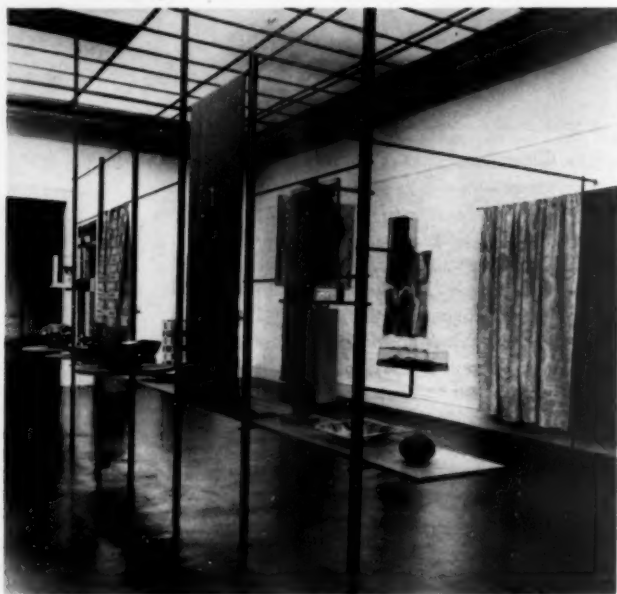
tributions totaling \$256,352.24 this year clearly made the difference between a balanced budget and a serious deficit.

Again this year an increase in the Art Institute's share of the tax levy by the Chicago Park District for all museums on Park property helped considerably. This is our only form of tax support and amounted to 10.28 per cent of the operating expense for the year, as compared with 8.67 per cent the year before.

As usual, our condensed operating statement does not include any expenditures for the purchase of art objects because no general funds are ever used for that purpose. Purchases of art objects are made only when funds designated for that specific purpose are made available through gifts or endowment income so restricted by the donors. This year the sum of \$453,157.13 was expended for additions to the collections.

HOMER J. LIVINGSTON, *Treasurer*

View of one of the galleries during the Midwest Designer-Craftsmen '57 Exhibition. Installation designed by Arthur Carrara.



CONDENSED STATEMENT OF OPERATIONS

FOR YEAR ENDED JUNE 30, 1957

Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Admissions—Museum	\$ 17,628.75	
Auxiliary activities		
Restaurant, museum and school stores, hall rentals	346,643.72	
Endowment income	739,840.91	
Annual contributors	256,352.24	
Chicago Park District tax levy	241,832.33	
Annual memberships	56,380.00	
Tuitions and fees—School	549,426.05	
Theatre ticket sales	80,262.19	
Miscellaneous	<u>67,854.34</u>	
TOTAL INCOME		\$2,356,220.53

EXPENSE

General		
Administration, archives, publicity, membership, develop- ment, supplies, school advertising, theatre production	\$484,577.41	
Educational		
Curatorial, exhibitions, lectures, library, faculty salaries	746,426.15	
Auxiliary		
Restaurant, museum and school stores, hall rentals	321,137.84	
Maintenance		
Repairs, guards, cleaning, heat, light	680,718.73	
Retirement and social security	93,784.79	
Miscellaneous	<u>26,793.54</u>	
TOTAL EXPENSE		<u>2,353,433.46</u>
OPERATING SURPLUS		\$ <u>2,782.07</u>

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JULY 1, 1956—JUNE 30, 1957

During the past fiscal year the Art Institute received 2,883 gifts and bequests of money or securities amounting to \$1,660,591.71 for all purposes. Of this total, 2,552 gifts totaling \$256,352.24 were unrestricted and could be used toward the operating budget. The remaining 331 gifts and bequests amounting to \$1,404,239.47 were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School, and other specific purposes. Of the nine bequests mentioned in the Report of the President, three of the larger ones will not be received until after the usual waiting period or until a trust terminates and consequently are not included in the dollar totals above. There were also 112 donors of art objects and items for special use and 69 donors to the Libraries.

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Henri Matisse, 1869-1954. Large Interior at Nice. Oil on canvas, 51"x 34½". Gift of Mrs. Gilbert W. Chapman.



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Circle of Rogier van der Weyden, Flemish, about 1455. Left profile and bust of a young man. Silverpoint, dated about 1455. Gift of Mrs. Tiffany Blake.

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Hillman's, Incorporated
Edward Hines Lumber Company
(The Ehlico Foundation)
Household Finance Corporation
Hyman-Michaels Co.
(Michaels Foundation, Inc.)
Illinois Central Railroad Company
Illinois Tool-Shakeproof Foundation
Insurance Exchange Building Corporation
Jewel T Foundation
Ken-Lee Hardware Company
Kil-Bar Electric Company
Kirkland, Fleming, Green, Martin & Ellis
Mrs. Klein's Potato Chips
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Meyer & Gebhardt

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Paasche Airbrush Company
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Process Gear Company, Inc.
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Ryser Brothers, Inc.
Schmidt, Garden & Erikson
Signode Foundation, Inc.
Skidmore, Owings & Merrill
John M. Smyth Company
Son & Prinz Company
Standard Rate & Data Service, Inc.
Steel Warehousing Corporation
Summy Publishing Co.
Templeton, Kenly & Company
J. Walter Thompson Company
Tuthill Building Material Co.
Vaco Products Company
Victor Foundation
Zenith Radio Corporation

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Art Club of the Oak Lawn Community High
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Sis Atlas
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Burt A. Beck (Bequest)
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Chicago Child Care Society
Chicago Drama League
Chicago Woman's Club
Chicago Woman's Ideal Club
John G. Curtis, Jr.
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Mary E. Dick (Bequest)
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James R. Getz
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John Wyatt Gregg
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Francis H. Hardy
Stanley G. Harris
Henry N. Hart
William Edward Hartmann
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Daggett Harvey
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 Johanna Lodge No. 9 (U.O.T.S.)
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 Junior League of Chicago, Incorporated
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 T. Lloyd Kelly Foundation
 Mr. and Mrs. Thomas A. Kelly
 Mr. Charles C. Kerwin
 Mrs. Charles Garfield King
 Dr. Ann M. Lally
 Miss Marya Lilien
 Mrs. Homer Livingston
 Mrs. Edith Harrison Manierre
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 Mrs. Brooks McCormick
 Fowler McCormick
 Mrs. Morris McCormick
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 Dr. and Mrs. C. Phillip Miller
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 Mr. and Mrs. H. Earle Muzzy
 Bernard Nath
 Morton Neumann
 North Shore Art League
 Mrs. Frances R. Odell
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 Specifications Institute
 Columbia Broadcasting System, Inc.
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 George M. Pullman Educational Foundation
 Wallpaper Wholesalers Association
 Winston, Strawn, Smith & Patterson



Forman Onderdonk, Supervisor of Children's Education, encouraging participation among a group touring the painting galleries.

II. DONORS OF ART OBJECTS

Anonymous (4)
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Galerie Chalette
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Robert Allerton Fund
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tion Fund
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III. DONORS OF ITEMS FOR SPECIAL USE

The Calanese Corporation of America

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Metropolitan Museum of Art

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| Belgian Consulate General | Frank B. Hubachek | Mr. and Mrs. Kenneth Richardson |
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| Frick Art Reference Library, New York | Captain Edward S. Pearce | |
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| Paul Hartmann | Mrs. Joseph Regenstein | |
| Arni Helgason | D. S. Rice | |

REMEMBRANCE GIFTS

Gifts were made in memory of the following persons:

- | | | |
|---------------------------|--------------------|-----------------------------|
| Frederic Clay Bartlett | Clyde W. Hecker | Martha Mettenet |
| Edward Blake Blair | Mrs. Frank Hill | Emiline Bush O'Brien |
| Mrs. Grace Thayer Bradley | Mrs. Fred Hoch | Mrs. Potter Palmer |
| Mrs. Edward Harris Brewer | Lowell Hoyt | Mrs. Henry J. Poppenhagen |
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Gifts were made in honor of the following persons:

- | | |
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| Mrs. Leigh B. Block | Mr. and Mrs. Max Loewenberg |
| Leigh B. Block | Mrs. Chauncey McCormick |
| Mrs. James M. Hopkins | Mr. and Mrs. Harold Serlin |

THE ART INSTITUTE OF CHICAGO 1956-1957

ATTENDANCE

Total attendance	976,999
Paid attendance	70,515

SCHOOL ENROLLMENT

	FINE ARTS & INDUSTRIAL ART	THEATRE ARTS
Day School	835	165
Evening School	1,520	97
Saturday School— Adult	1,063	
Saturday School— Junior	1,324	
Summer School— Adult	358	
Summer School— Junior	560	
	<u>5,660</u>	<u>262</u>

GRADUATES 1957

Master of Fine Arts	3	3
Master of Art Education	10	8
Bachelor of Fine Arts	66	
Bachelor of Art Education	39	
Diploma	46	3
Certificate	11	12
	<u>175</u>	<u>26</u>

GOODMAN THEATRE ATTENDANCE

Adult productions	90,140
Children's Theatre	45,458
Studio Theatre	5,000
	<u>140,598</u>

EDUCATIONAL ACTIVITIES

	NUMBER	ATTENDANCE
Lectures	74	15,188
Gallery Tours	320	12,767
Gallery Talks	49	3,929
Study and Discussion Groups— Meetings	136	3,577
Studio Classes for Members	91	7,028
Classes for Members' Children	36	6,738
Extension Lectures	339	50,523
Chicago Chamber Orchestra— Performances	4	2,328

